

The River

To Anthony Wilden

0.

Mildred: Hey, Johnny, what are you rebelling against?

Johnny: Whadaaya got?

Laslo Benedek: The Wild One

In a small town, a small old house stands in the shadow of a mighty cooper beech. In this house a boy lives with mother and father and sister and grandparents. But the mother and father work hard and long days, and therefore, but also for many other reasons, they are in many ways forced to hand over the care of the children to the grandparents. By virtue of their boundless and unconditional love, the boy creates for himself a world in which he only knows the kind of activity, which corresponds to his essence. As he in this world is unconditionally recognized for who he is, and without inner and outer compulsion in what he does, he is its undisputed ruler. In this kingdom he leads his soldiers to glorious victories at the roots of the copper beech, defeats vigorously on resilient branches the height of the mighty tree, gazes superciliously from its wide crown out over his kingdom. But even if his freedom in this kingdom is limitless, the kingdom as such is limited, something the boy becomes aware of when the outside world suddenly asserts itself. It drives the boy out of his paradise and into its opposite: the Order. In this he is expected to live inversely, i.e. without being loved or recognized for who he is, and with the requirement, to accept activities which do not correspond to his essence. But he is unable to submit to the Order. Within him, instead, is aroused an endless hunger after what he has been deprived. He hence wants to break out of the Order, but how it can be done, he does not know. Instead, he becomes essentially negative to the Order. But just as he earlier in the Order was deprived of the paradisaical existence of his positive essence, he is now also denied the realization and development of his negative essence, and therefore he knows nothing more about it than the fact that it is negative to the Order. Thus incapable of subordinating himself to an activity which is contrary to his essence, but also prevented both from restoring his lost world and from finding a way in which he could break out of the Order, he can retain the freedom of his being in opposition to the Order only through – refusal. In and through this he now recreates the kind of activity which corresponds to his being, for in it his negative activity towards the Order corresponds to his negative essence, but what is to be noticed, not in such a way that it also returns him to his formerly so paradisaical and recognized existence; for in his

former paradise his activity was recognized and thus one with the world; in refusal, on the other hand, his activity is not recognized and, moreover, is negative or opposite to the world: through refusal he has not broken out of the Order, but in it he has become an outcast, an outsider, alone in a defiant, unrecognized struggle against the Order; and further: since the individual refusal by its nature is always only a short-lived act, he possesses existence in the same only in by-passing moments; but the boy's hunger is now once and for all such that it can not at all be satiated by an activity in which his negative essence attains nothing more than a momentary and unrecognized existence; on the contrary, what he hunger for is an activity that can give his negative essence a recognized and lasting existence, and also a steady opportunity to develop it. But such a one is not possible in the Order. Under these conditions, in which his negative essence in and through refusal does not attain a lasting and universally recognized existence, the boy's existence is really only a feeling of lack of existence, - and so he is forced to survive in constant hunger and lack, until one day a way, in which he can express, develop and have his against the Order negative essence recognized, and in which he at the same time also can raise funds for his subsistence, reveals itself to him, and captivated he decide, to proceed in this same way. But the appropriation and development of such an approach is not done for the boy in the twinkling of an eye, and once he finally masters it, he is no longer a boy, but a youth.

1. Cosmos

The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
As an imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name
William Shakespeare: A Midsummer Night's Dream

The way in which he then proceeds is as follows: he begins by negating the Order, and thus he has established a airy nothing, or a play in the Order. In order to obtain the recognition in it, that this his negation is justified, he creates, as a poet, a series of heroes, in and through whom he expresses his negation of the Order; then, as an actor, he enters the above-mentioned play in the Order and presents there these heroes to a crowd of individuals from the Order, who have all paid a fee for their place at the stage; he makes this presentation so clear and distinct that the individuals at the stage eventually discover that each of the heroes expresses one and the same essence, i.e. a definite negation of the Order, and realizes, not only, that the essence of the heroes is the essence of the youth, but also that his essence is also their own; and excited at having so surprisingly found their real, for themselves hitherto hidden essence in the hero, the individuals give their approval to the youth negation of the Order, and thus acknowledge, not only that the negation is

justified, but also that this negation is their own essence. At this moment, the youth achieves existence, while the individuals in the crowd achieve a common existence as an audience. And thus, by means of this mediation of the heroes, the youth can see his essence reflected in the audience, while the latter can see its own essence reflected in the youth. But even if the subject and the audience thereby have existence in this mutual recognition of their common essence, they nevertheless have existence only in and through the presentation of the heroes. And further: while the youth in this way in and through the heroes achieves recognition of both his essence and his real existence in freedom from the Order, the audience in it achieves recognition only of its essence, not also of its real existence in the Order: for it has not itself negated the Order. But the fact that the audience would really acknowledge that the hero's essence also was its own was something that the young man as a poet assumed when he created the heroes, and he could therefore give them a figure that not only was meant to be this opportunity for the audience to become aware of its essence, but also an exhortation to it, to negate and thereby break away from the Order: thus in the poets work, the hero turn to the Muse¹ with an appeal that she should share his negation of the Order; that is, the hero was created to represents the youths and the audience's common essence while the Muse again was created to represent the audience's reality in the Order.

As mentioned, the youth is aware that the existence in freedom that he has achieved through negation is not absolute: it is dependent on the Order. As for himself, i.e. himself as the negation of the Order, he has in the beginning of his development not yet in the hero made the experiences of his negation, which will impart to him knowledge of himself and the Order; here, at the beginning of his experience, he therefore lacks knowledge of his through negation accomplished self, as well as of the Order. But before he became a youth he was a boy, and as a boy he had not yet experienced the existence of the Order; what he really encountered at that time was first the Cloud, whose command he refused, and then the Ferrymen, who by force returned every half-heated apostasy from the Order to the same. Furthermore, for the young man the Order, just as he himself, has a no story: the two arose just as suddenly, and also arose as absolutely separate, at the same moment as he as a boy negated the Cloud and the Ferrymen and discovered the Order. The young man, who himself is a poet and actor, now knows that he, as a boy, and thus outside his present existence in these figures, has experienced what he understands has been the brutality of the Order and its violent attempts to bring him and his peers back to the scheme. But as a young man outside, but still within the Order, he has not yet experienced in the form of the hero, what he himself is, and what the Order is. His freedom is rooted in the refusal of the Order; but the Order is immediate, without history; and as a poet, as mentioned above, he must, for the sake of his existence, create his heroes in such a way that they express to the audience that his negation is justified. He thus knows nothing about himself and the Order, except that he himself hungers

for recognition and existence, and that the Order returns to the Order by force those who do not have made themselves absolutely free from it. Based on this knowledge, he must now create the heroes who will make obvious, that their individual negation of the Order is justified.

The seemingly immediateness of the Order is expressed by the poet in the hero as the existence of an immediate found, eternal, unchanging Cosmos. In this Cosmos, the Order is represented by the Earth and the Freedom by the Heaven². Since the youth is free from the Order, but still dependent on it, the hero's corresponding place in Cosmos is a floating one: he can rise and fall² in the air above the Earth, but he can never leave it, he can levitate, but not reach Heaven; and in contrast to the youth, who's dependency on the Order is existential and economical, is the hero's dependency on the Earth a law of Cosmos, expressed by the hero as: its hard to hold the breath in the stratosphere. As for the Earth, it is as mentioned the place of the Order, and also the abode of those who submit to it. Not a few of these have an intense urge for Heaven, but not many of them make the effort to negate the Earth. The leisurely look up, convinced that up there are truly happiness, but they themselves only want the fun, not to also shoulder the arduous, painful work of really making themselves free; they do not grasp the Sun like a guiding star, but are overwhelmed and fooled by it, blinded by its light, and enchanted and deceived, they wander aimlessly in the earthly night of dazzle. The lazy, on the other hand, usually take the slothful Leap in an attempt to, if not reach, so at least get closer to Heaven; but they all make the bitter experience, that the Leap does not carry to Heaven; for to the Leap the Earth holds in readiness the Fall, which relentlessly returns the it to the Earth.

As for the hero, his negation of the Earth is obviously not the Leap; and although his negation did not make him independent of the Earth, it provided him with at least an existence in relative freedom from it; and in his negation he was above all pure in his intent; the Leap, on the other hand, can express different degrees of purity in terms of the demand for freedom: the Leap, which has the angle of pi half in relation to the ground-plane, is the purest attempt at liberation: the happy one just jumps straight up into the air, the cheerful one happily lifts the girl vertically up into the sky, etc., all while the beautiful Muse Calliope raises his jubilant voice against the sunlit sky. But the Earth, as said, takes out its injustice, despite all the protests: and so the boy falls spitting to the ground, the girl plunges screaming into the sand and Calliope, yes, she rolls sneezing and sizzling down to the ground. But the Leap, which deviate from pi half, are on the other hand less pure, and also increasingly impure, the greater the deviation. When the deviation is pi half to the vertical, and the leap takes place parallel to the ground plane, it is an attempt to win heavenly praise upon a flat Earth. It is then a matter of getting in the admiring sight of everyone without asking for freedom at all. But the horizontal Leap is in fact the Flood which on Earth carries to the Earth; and the fates, which those who take the Leap parallel to the tangent plane of the Earth

meet, are also quite rightly all bitter and cruel; they perish in fire, brimstone or storm; the vanity ends in smoke and fire, the awfulness in throbbing deaths and the bluntness in imperceptible quicksand. Then there is also on Earth those who dreams that there is, after all, a place on it, where freedom is already given, and who thinks he was not born to live to die from the Order; one of them turns to the poet's Muse, and says, that it is only she who he wants, and that he knows that beyond the Order there is a place of Freedom, where he asks her to go with him. But she despairs of a way out of the Order. She feels trapped in it, and lives in self-destructive despair. Her supposed savior thinks he can break into her innermost being, to free her from her inner despair, but only to find, that he can neither reach nor understand her; he cannot reach her because he cannot understand her; he does not understand, that it is because of his burning longing to escape from the Order and all its things and promises that she loves him, but does not know, that she is the poet's Muse, and therefore well knows that his longing away is only one big illusion, and that she therefore cannot share his love for what she knows is an empty belief in a given, not by struggle won freedom. Finally, there are also among those in the Order, who every day experience its hard limitations of life, but have not found a way to another life, and who feel for themselves an inexplicable allure for the youth, the vitality and the freedom which the young man represents in the play in the Order, and who therefore gather to a crowd at the stage on which he invites them to share his heroes and dreams

But when the young man, as the actor on the stage, begins the presentation of his heroes to the crowd gathered at the stage, the first hero cannot for them appear as a hero; for in the individual hero the general cannot be discerned; it can only be discerned when it appears as a essence common to several Heroes; and therefore the youth cannot immediately receive the recognition of the justification of the hero's negation of the Order: this occurs only in the moment when the crowd finds that it essentially shares the negation presented in the hero. The first hero, although he creates the Cosmos for the young man, is therefore, i.e. because the crowd in him can not find his essential self, not in the true sense a hero, nor is the crowd in the strict sense audience, since the crowd becomes an audience first at the moment it finds itself in the hero; neither the youth nor the audience therefore has an existence at the beginning of the performance. The young man must therefore present another hero. In this hero the Cosmos in which he operates reappears. But even this hero has to end in silence, and must be replaced by a third, etc. The poet's repetition of the hero thus creates a pulsating Cosmos that arises and perishes with each new hero.

The first repetition, however, transforms the original presentation into the first in a series of presentations, in which the hero, before the crowd, is separated into the youth, the poet, the actor and the hero as such; but this series of presentations forms what at first is only the youth's own performance. And this not only because in this performance it is still almost impossible to realize that all the heroes have a common essence that expresses the negation of the Order.

The reason for this is rather that the young man has not yet experienced in the hero anything definite, either about himself as the negation of the Order, or about the Order as such, and hence he does not yet have any knowledge of this his original, immediate negation. Thus, he can not express it firmly and clearly in the hero. It is in him merely meant. The distinction between freedom and compulsion, which the hero expresses as the distinction between Heaven and Earth, therefore becomes for the crowd a distinction in the Order: Heaven becomes only heaven, Earth only earth, the Leap the everyday leap, the Fall the only natural, by terrestrial gravity driven fall back to earth; and though the hero in words endeavors to draw the attention of the crowd to the vertical axis which in the Cosmos leads from compulsion to freedom, and vice versa, first by pointing to its two poles: Sun, light, star, clouds, angel, and so on, and on the one hand, earth, darkness, star (on Earth), steam, angel (on Earth), etc. on the other; then by indicating the motion between these poles: meteor, jump, fall, etc.; and further by naming fixed connections between Earth and Heaven: celestial travel on a gyroscope, moon song, winged feet, moonstone, hubcup-heaven, etc., - he nevertheless finds that all this achieves very little. In his performance he therefore also tries to draw the attention of the crowd to the fact, that whatever the heroes words would mean in the Order, they mean something completely different in his performance: what in the former is clay, is in the latter Quicksand, what there is oil, is here Blood. And even more: the young man, as an actor, carefully follows the reactions of the crowd to the heroes, and depending on its response, chooses one or the other new hero to replace the one just presented, in order to lead the crowd to insight into the heroes' essence. And further: he takes advantage of the fact that every hero, in his attempt to ascend to Heaven, has to fight against the Earth, which wants to bring him down, and that every hero thus constitutes a toil and a work for the youth as an actor: by making the line of heroes longer and longer, he makes himself more and more weary, and so he makes it clear that the hero is waging a struggle against the Earth, a struggle which he is taking on for the sake of his existence, which he thus proves to be worth every sacrifice. But this is a struggle and work against the Earth which he can endure, since he in the crowd can follow its approach to the desired insight into the heroes essence. From all this the crowd finally begins to suspect that the heroes are expressing something that is one and the same, something general that they cannot say directly; and the crowd makes this all the easier, since it, as mentioned above, itself unknowingly shares the essence of the heroes, or at least has the experience that can lead to the moment when it shares the same. A last clue out of the labyrinth of the Order is given by the young man, when he in the hero tells about his time before he became a young man, i.e. when he as a boy was growing up in this perpendicular world.

As a boy, he was not the negation of the Order, and he therefore did not seek his existence in recognition of the justification of a negation. Nor did he have to make an effort to obtain the necessities of life. At that time, before he became a youth and poet and actor,

he was negative, not the Order, for he was ignorant of its existence, but the Cloud. His negativity and thus existence then consisted of the silent refusal. But now the refusal is, after all, possible only when there is something to defy. This something was for the boy the command of the Cloud. Every time he refused, he found himself existing, but in between, the boy led a non-existence in the Cloud. He kept himself therein awaiting the next command. And the moment he was commanded to do one thing or another, he refused to fulfill it; these orders were given, so that the boy might prove his loyalty to the Cloud; thus: sit down!, come down!, pull down!; but of course the boy defied the orders: he did not sit down, instead he remained standing upright, did not come down, instead he was suffocated and threw up, did not pull down, instead he pulled up. In these moments the boy was faithful to his negative nature and found himself to exist. Every time the boy refused, he stood out in the Cloud, but without the possibility of refusal, his defiant being, in anticipation of the next command, was, so to speak, hidden in the Cloud.

But the boy must eventually defy the defiance.

For one fine day the order was given, that he, through the wage work, should take his well-prepared place in the Cloud. The boy refused, of course. In this case, however, he did not stand up in the Cloud only to soon sink back into its bosom; no, this time he was pushed completely out of the Cloud and into the - Underworld. And in the Underworld the Ferrymen threw themselves upon him, and tried by force to take him across the river to the realm of wage labor, the land of the living dead; and then the refusal helped him little; no, now he had to fight themselves free from the Ferrymen and up from the shadowy realm of the Underworld. He succeeded, and thereby became a youth. For once on Earth again he could no longer hide in the Cloud; his negation of the Underworld was of a different kind than the refusal of the Cloud: the defiant act is, in isolation, not a defiance at all: to stand upright, or to throw up, or to lift oneself up is in itself no negation, they are all negations only in connection with the injunction of their opposite; and the injunction is not permanent, but transient, just as the defiance is; the latter can therefore be forgiven as insanity, rebelliousness, or simply a childish defiance; and so could the boy, when the refusal is over, again hide his defiant being in the cloud; but his struggle against the Ferrymen and their violence was in itself a negation, not primarily of the Cloud or the violence of the Ferrymen, but of the essence of the Cloud, i.e. the compulsion to labor-work: and these three, the Cloud, the essence of the Cloud and the Ferrymen, together constitute what the youth suddenly realizes to be a unit: the Order. The youth's negation is, in fact, primarily a distancing from the Order's compulsion to labor-work; and this compulsion is not a transient compulsion, but a permanent one; to negate this compulsion is to negate the Order forever. In labor-work, you work on mandatory command; e.g.: paint this house!; then applies: you do not own the object for the work (the house); you do not own the tools (brushes, scrapers, etc.), you do not own the materials (paint, solvents, etc.), and you surely do not have the right to decide on the

aesthetic (color: green!); and you obviously do not own the freedom not to labor-work. The young man, on the other hand, has negated the Order and is free to own what the wage worker is forced to renounce, but on the other hand he must renounce what the wage worker owns at least temporarily: the wage.

But separated from the Cloud as he now is, and thus also separated from his previous existence in the lightning-like moments of defiance, the recognition of him and the means of his livelihood must nevertheless have its basis in the Order; and in what way he accomplishes this has been stated above: by first creating as a poet heroes who express the negation of the Order, and then as an actor presenting these heroes to a paying crowd from the Order, and making it experience that the hero's essence is their own, and acknowledge, that just that, which is this essence, the negation of the Order, is justified. Then it is not the crowd, with its real existence in the labor-work in the Order, which recognizes the youth, and which through the youth recognizes itself; no, it is the audience with its essence in the hero and the youth; and as for the payment that the crowd paid, so is it is at least in its function negative the Order, for it enables the youth to persevere him selves outside the Order to the annoyance of the Order, and as a poet create the heroes whom the youth as an actor presents as a call to the audience to negate the Order. Thus the youth in the hero has created a heavenly redeemer on Earth, a redeemer for those who bear the heavy yoke of the Order; but he also knows, that even though he has risen a little towards the stars, he, like the audience, has his roots in the Earth.

The fact, that the audience now, through the hero, shares the youth's negative relationship to the Order it reveals to itself and the youth thereby, that it also in the performance defies the Order, and that by the fact that, when the hero meets the Earth and the Cosmos collapses and Calliope falls silent, it gives the youth, not the Earth its loud applause: an applause that lingers on until the young man reappears in the form of a new hero and lights the sun in a new morning Cosmos. Then, but only then, do the youth, the audience, the hero and the Muse have a real existence in their common performance. In it, Calliope gives voice to everything and everyone who is struggling in the Order, who is condemned and banned from freedom on Earth: i.e. love that whispers and laughter that bubbles, thunder that rumbles and apple that thumps, crying that snorts and joy that beats, fingers that snap and hands that clap.

But even if the youth, the audience, the hero and the Muse thus exist, it is still only in the performance. For even if the young man in the hero expresses his negative relation to the Order, he does so only in and through the performance. But the performance is limited in space and time: in the room it is no larger than the audience, in time no more lasting than the time span between the beginning and end of the performance. The Cosmos of the poet and the audience is thus a Cosmos closed in space and limited in time. In the hero, the youth repeatedly creates the Cosmos, but must each time see it collapse. And every time the cosmos collapses, the youth, in the name of his self-realization and existence, must recreate the same

thing. It is thus not only a question of a closed, but also of an oscillating cosmos: and the youth also oscillates himself, between existence and non-existence, and not only in each individual cosmos (where the youth has existence in the hero, non-existence in the silence between the heroes) but also in the series of performances (where he has existence in the performance, non-existence between the performances). But non-existence also exists in the hero as such. For even if the youth's exponent of his negation is the hero, the hero is nevertheless not an exponent of his negation: in the hero the negation is and remains only meant. At first the young man did not yet have any experience of his negation, it was immediate, without any determination. But now, in the hero, he himself experiences its immediacy; and he is unable to express it in any other way than just as a hero. The audience senses the hero's meaning, but only because it already has a negative attitude towards the Order in advance; in the performance nothing is taken according to the letter, only according to the spirit which the young man evokes in the heroes; in the hero, the youth and the crowd achieve only a meant existence as youth and audience; and the young man becomes aware in the hero that he is in the absence of the word which would really express his negation of the Order, and which then in one fell swoop would really make him and the audience real, and he frantically searches for this word; but each new word turns out to be as inadequate as the previous one, and he is finally forced to realize that even in the performance the hero is only an everyday hero, and that he is not at all able to express his negation. He experiences that even in the hero he is one with the Order. He is thus without existence.

In other words, his performance is not separate from the Order. The youth's efforts to acquire a real reality are all in vain. What he experiences is that heaven together with all the other terrestrial, sublunar and celestial phenomena, which in the performance are sustained by the hero, does not at all form the Cosmos, in which the hero expresses his negation of the Order; in the performance there is certainly a hero of words, but not a worldly, real hero. Thus the youth has finally experienced that the hero and the Order are not separated at all; on the contrary they form a unit. This unity has now become the youth's new world, and in it he now has to try to acquire the existence necessary for him. This new world is – Eden.

2. Eden

I'm going to preach there was no Fall because there were nothing to fall from and no Redemption because there was no Fall and no Judgment because there wasn't the first two.

Flannery O'Connor: Wise Blood

The goal of the poet is to negate the Order in and through the hero. But in the hero of the Cosmos he experienced that he could not give his negation a real expression. Thus, the audience could not really find its negative relationship expressed in the hero, nor recognize the poet as a negative poet. He experienced that in and through the

hero he remained inseparable from the Order, that he and the Order in fact constituted a unit. But this is now only the negative side of his experience in the hero. There is also a positive side. This is so, because the experience that the poet makes in the hero, while he in him he tries to express his negative relationship to the Order, constitutes his new Order. And since the poet is determined by his negative relation to the Order, and this Order is now more precisely determined by the poet's experience in the hero of the Cosmos, the poet appears in a new form. The poet of Cosmos had the goal, to realize the hero negatively the Earth. What he experienced was that his expression in the hero for his negation of the Order simply was one with the Order. He himself and the Order simply formed a unit. This simple unit is now the new Order.

The poet thus no longer means that the Order is separate from himself, he now knows that together with it he forms a simple unit. In the beginning was the hero separated from the Order, and the Order from the hero; and accordingly the hero in Cosmos tried to find an existence between the Earth and Heaven. But the poet and the Order is one. The two elements in no way have a separate existence, do not limit each other, they have no mutual negative relations. Since the Order does not limit the hero, this unity appears to him as being without law or the Wild; since the unity appears to have no law, it also appears to be in the absence of guilt, making it appear to be the Innocent. In this unity, the separation of the hero and the Order is immediately their reunion. This reunion of separation and separation of reunion, is the Shuffle, in which the hero, together with everything appears as one. The wild, the innocent and the shuffle is here all in one and the same - Eden.

The poet's goal is now to realize in the hero his negation of Eden. But the hero and Eden are one unit. To the extent that he can differ from Eden, it is only to find that he is one with it. But still, to be able to negate Eden in front of the audience, he must pretend that there really is separation in Eden between freedom and order.; and so he separate it into chance (freedom) and necessity (order); and hence the hero appears in an Eden, that in reality is a unity of two separate moment, chance and necessity, and of a boundary-line³. Therefore the hero mentions that he has just arrived from the Underworld; he thus indirectly claims that there is also an Upper-world, as well as that there is a boundary between these two worlds; he also tells of a young woman who has abandoned her poor lover in the province for a rich man in the city. But - in the poet's efforts, to demonstrate a separation in Eden, the unity of it naturally prevails. For the hero's passage across the border does not in any way change the Eden, and he shows by his supposed crossing of the border that the border was never a border, and that the act which the crossing of the border was supposed to constitute was not an act at all, since Eden after the action is the same as the Eden was before this act; and likewise it turns out that the young woman soon leaves the rich man in the city and returns to her beloved one in the province. The poet hence tries to establish boundaries in Eden by naming, but soon shows himself that the difference in names constitutes an insignificant difference, which rather points out the

similarity in the difference. He also tries to separate chance and necessity: by chance a young mans skirt got caught in the carousel, by chance the boys fell a sleep on the beach, by chance the tin can explodes in the heat, and by chance the fortune-teller was a teller of a fortune; but the chance appears always to be one with necessity: the youth with his skirt in the carousel is dragged along in circles, the boys on the beach are busted by the police, the tin-cans explode in the heat, and the fortune-teller is busted by the police too. And so is all chance just a passing moment of necessity. They can not be separated.

The poet's difficulty in expressing in the hero of Eden his negation of the Order is rooted in the nature of Eden. Eden is not separated from the hero; in it, therefore, there is no essential difference against which the poet can express the heroes negation; since such a significant difference is a prerequisite for any form of activity, there is no work in Eden; nor is there a before and an after, which are essentially different: thus there is no time or death in Eden. But if now Eden lacks essential differences, then that means precisely that the poet can not negate Eden. Hence the necessity for him to make it clear that these separations and boundaries named by him, exist. But each of his attempts to realize himself against these supposedly essential differences causes them to dissolve into nothingness, and in the end they appear to the poet as mere apparent differences: the limit exists, as do the action and the work, time and death - but all only apparent. In this eleatic Eden of only apparent essentials, the result of his constantly repeated and constantly unsuccessful attempts to realize the hero, is that he is filled with repugnance: life in Eden is unreal - it is a carnival life, a circus life, a street life, a pin-ball life⁴, a boardwalk life. And now, after failing to realize something negative, whatever it may be, in Eden, he makes one last attempt: he will negate the whole of Eden. The hero thus explains that he is now ready to leave his hypocrisy, and he urges the Muse to do the same. But while the youth in Cosmos tried to rescue her by finding his way to her through her walls of defense, believing that he him selves could rescue her, the youth in Eden in contrast know, that he and the Muse can rescue themselves only if they leave Eden, but leave openly, not in secret, since to run away is to secretly admit, the rightfulness of Eden. But he and she can leave Eden only if it is limited. But Eden, of course, is the world and has no border. In order for the Poet's pledge not to appear as a mere apparent pledge, he must therefore suggest that Eden is limited. He therefore resorts to naming again; he gives Eden a first name: Little. But Eden remains Eden even with a first name, for Eden is not a family name: all that exists, is Eden, and this is neither great nor small, but infinite, and the limitation of the world, which the Poet intended to bring about by giving it a first name, and which would make it credible, that it would be possible for the hero to escape out of Eden, is now shown by the hero, who repeatedly repeats his promise of his impending exodus from Eden without ever even trying to realize the same, as merely being an apparent limitation. But in this shuffle of apparitions is the Poet in the hero finally forced to ask himself the question, what in Eden can he really do.

Now this question is certainly only seemingly only a question, but by repeating it over and over again the hero succeeds in revealing that it is precisely through repetition that it is its own answer. And the answer is – nothing.

3. Jungleland

I believe in progress
but in a circle.
Gunnar Ekelöf

Although Eden for the hero lacked the law, the young man through him eventually learned that Eden, or the harmonious unity of him selves and the Order, was subject to this absolute and negative law: you cannot realize yourself; what you can realize is only this absolute law⁵. In Eden, the hero was him selves Eden, a singular unity, and therein was every other person unreal, at most a name of a spirit that never came into existence; but now, expelled from Eden, they are all subjects under one and the same absolute law. This experience of the young man has now become the Order for a new figure of him. Just as the poet of Eden was determined by his unity of the Order, the new poet is determined by the fact that humanity is one with this law, but in such a way that it is subjected to this absolute Law: the real people in the real Order are forced to live subjected to an eternal law, a law which, by being blind to their needs and aspirations, their dreams and expectations, deprives them of all the joy of life. This Order is the world of absolute law or the Jungleland.

In Jungleland, the author of this text enters the audience.

The youth's goal is to realize his negation of Jungleland. The coming into being of this world can be summarized as follows: The young man as poet of Cosmos tried to negate the Earth, but realized as hero, that he and the Order constituted a unity; the young man then had this unity as Order, and tried in the hero negate it as Eden, but experienced, that Eden essentially was the law, which excludes any negation. And so now the young man of the Jungleland must, for the sake of his existence, realize himself by negating his own unity with a law, which does not at all allow any one to realize him selves; on the contrary, therein must and can everyone realize only the law and nothing but the law. It then follows that the poet of the Jungleland can only create heroes with great difficulty, for he must realize them in the Order, which is ruled by the law, which seems to exclude heroes, and correspondingly can any hero only by great efforts separate himself from the silent life under the Law.

Every new form of the young man tries to realize him selves through negating the Order, but his Order has been determined by the experience which the previous figure of the young man made in the Order, in which he worked as a hero. Each new figure of the young man is therefore more experienced, richer in content, more concrete than the previous one. But the young man has his story behind his back. In front of him he has it as the Order. For the young man of the Jungle Land, the world is determined by the law.

The law rules, has always ruled and will always rule. This law is what will determines not only the goal of the young man, but also the means by which he tries to realize this goal. But if the young man of Eden had his history before him as his unity with the Order, and thus not as his own history, the young man of the Jungle Land has a longer history, and even if also he has his history as the Order, he has a presentiment that he is the result of his earlier experiences. It is, as if he was *born* in and into the Jungleland.

The law of Jungleland is absolute, and its inhabitants live in absolute alienation: they are all nothing but vehicles of the law; they live in a land without a real life, are born into it as a death trap without any way out: they do the law, and the law do them in. And so, since the young man is born into this rigid Jungleland, he, as a poet, can only produce heroes that is consonant with the law, i.e. heroes that is averse to their silent unity with the law that is forced upon them. But, on the other hand, the young mans quest for existence forces him to produce them also as a negation of the law. Now, since the heroes in whatever they produce can not avoid that the result conform to the Law, the only activity, that the they can participate in is the one that results in - nothing. That is, while the poet can produce nothing but heroes that conform to the law, the heroes can produce what the young man, if he wants to be recognized by the audience, can not produce: nothing. But a such pure activity is in itself not a direct negation of the law; therefore the poet of Jungleland must for the heroes find something intermediary that for the audience incarnates a negation of the law. Now, the latter is heavenly and pure, eternal and fix, and something humankind is subjected to; and so he is looking for something that is earthly, tainted, transient, movable and subjected to the heroes, and finds it in – the automobile. And so, having the hero driving an automobile, he surely succeed to create in the silence in Jungleland much ado about nothing – and this nothing, as a negation of the law, is a nothingness produced and reproduced in Jungleland by the hero as a place where another, better world is said to be found, a world in which the automobile no longer will be necessary. But until then, the hero run his car in Jungleland, tear with its hungry cylinders asunder its silence, and deliver in words a promise of another world, another life. Yes, he was born into this Jungleland, and he was born to run, but not from the law, no, just to run, and thereby create a place where a sun may shine for a humankind free from the cruel law.

Now, in Jungleland some of the heroes that tries to step out of the silence by being active without producing anything, do so without the mediation of the automobile, i.e. without its implied negation of the law. When they, slowly, under great effort, steps out of the silence, they find themselves only *hiding* from the law. But to hide is for the young man nothing but to in the end honor the law, and is therefore a in the end nothing bur a defeat, and the heroes in Jungleland that hides from the law will accordingly always sooner or later find, that hiding has as unavoidable product: defeat. And so is in the end the discourse of the hiding collapses to just one single sentence, that he repeats over and over again, and even if he tries to

evade the subjection to the law by each time emphasizing different words in the sentence, and thereby is struggling to stop his return into the law, the loss in vocabulary and the fixity of the final sentence is a clear sign how close he is to be sucked up in the silence, and, well, he disappear in the end with a lonely howling of defeat. The hero may also come to words, but not to any feeling of a real existence, by asserting that he can *elude* the law, but his non-energetic voice of defeat, his false friend in his pocket and his faltering search for someone who eventually will drive the automobile, only show his own disbelief in what he says.

The hero, who rides his automobile, comes closer to an existence than the ones above, but he, just like them, must struggle to come to words and by them make a distance between him selves and the silence of the law. He makes clear for the audience, that driving his machine is full of joy, vitality, speed, empowerment, excitement. In that way, he indirectly says, that the life subjected to the law is the direct opposite opposite to the life of driving an automobile. By driving the automobile, he is indirectly criticizing the ordinary life that people subjected to the law have to live. He is surely not hiding from the law, he is by driving making a flagrant declaration to the world, that in opposition to the law, there ought to exist a life, that is full of joy, vitality, speed, that can be subjected to human kind. His driving is of course not that life, but it represents it, points towards a life that does not exist. This life has different names: the Promised land, Heaven etc. So long he runs his automobile he holds up for the audience the nothingness as the place, where this dream one day may appear, and is at the same time criticizing Jungleland. But the hero warns the audience, not to think, that just riding the car is enough to be a hero: even in the automobile can you in the end still verify the law: you get up every morning at the sound of the bell, experience a shadow of freedom by coming to work late, even if the price you pay is the boss man giving you hell; yes, you can work hard all day long under the law, suffer the alienating wage-labor, - and then try to *escape* the everyday life by driving your automobile all night, hoping to experience something of that you have to have to give up during the day. But of course, what you actually produce during the day at work is subjected to the law, and what you do not produce during the night, is in itself surely not against the law, and in the night of illusion of a from the law free life, you in the end see only the night: all your dreams are sucked up in the night and silence of the Law.

As for the poets in Jungleland, they can write or say nothing at all, they are all one with the law; mute as they are, they can only await a moment, when they think they will be able to take a stand, but then, to take a stand down in Jungleland is to live to die from the law, and that is for them impossible; they only get hurt in there self-esteem, they never transcends their subjection to the law.

And so neither will or can the hero of Jungleland run away from the law; instead he drive to the house of his Muse, park his automobile and walk up to her porch, and when she meets him there, he ask her to leave the rigid life under the law and join him in upholding the nothingness by choosing the dynamic life of the

automobile instead of remaining in the life of the law⁶. That nothing is in that way a nothing that will expand if the audience do what the hero wants the Muse to do, and if the audience expand enough, the nothing will be big enough to devour the Jungleland, and then it and the Muse and the hero would have reached the promised land.

But for the young man, who as a poet creates the hero, is the latter also the vehicle he himself uses to negate the law in front of the audience, but he, unlike the hero, in the end experiences the true nature of the hero as such. In the nothing of Jungleland the poet, in a poorly lit parking lot, signed a contract that was carefully tucked under his nose by someone the poet took for granted was working for his self-realization: the Column. And so a beautiful day much later: the Column claims, with reference to this in a now fatal contract, that it is he, and not the young man who *owns* the heroes. The young man is stunned. As the creator of the heroes, he could not imagine, that they were not in his enclosure and protection, and surely not, that a hero could be owned. Next stop the court. During the court proceedings, the young man is forced to realize that the heroes created by him not at all naturally are in his care. Instead, the negotiations show with heartbreakingly clarity that the heroes are subjected to - the law! At that moment, the young man of the Jungleland finds himself in a paradoxical situation. For it is in the hero that the young man in front of the audience tried to realize his negation of the Law and find his existence. But now it turns out that the hero, in spite of his negation of the law by his dynamic nothing, is in reality subjected to the law. The young man realizes, that what the hero says he is, stands in opposition to what he really is, and hence: his heroes has been lying. The kind of negation, that he has propagated to the audience, is now opposed to his goal: to rescue his heroes from the Column. For if he is true to this negation, he can have nothing to do with the law, can not in front of the court, that now is his audience, engage in the juridical process concerning who has the right to the heroes. And so are the heroes suddenly not only alien, but also in opposition to him; alien, since they are not in his keep; opposite, since they propagate a negation of the law, that, if the young man identifies himself with it, will mean, that the young man risks to forever lose control over his heroes, and hence also will be without any chance to a real existence. And so, all this makes him realize, that he must say *stop* to all this untrue romanticizing of running and hiding and escaping and avoidance, and that a solution to this paradoxical situation is possible only if he stops running and instead throws himself into the struggle for the right to the heroes he has created.

4. Badlands

CANTON: - Mr Champion! My grandfather was Secretary of War to Harrison. His brother was a Governor of the State of New York. My brother in law is the Secretary of State. And to you I represent the full authority of the United States, and the President!

CHAMPION: - Fuck him to!

Michael Cimino: Heavens Gate

The young man of Jungleland experienced that the heroes, in whom he praised the nothing as contrary to the law, were all subject to the law. Yet it was not this contradiction, but rather the opposition, which he discovered prevails between himself as a worker and the Column as the owner of the result of his work, that constituted the ground for the young mans fight for his heroes. Such a fight, however, is not possible to wage in Jungleland, since the law is fix and eternal. But the young man experienced in Jungleland not only, that the law made the workers product foreign to them, it made it even opposed to them, and in his fight for his heroes, he realized, that also the law itself is foreign to and opposed to the people who produce without owning the result of production. From this the Poet concludes that also the law is a product of people, although not a product of the working people. But if the law is not fix and eternal, but a product of people who encroach on the results of other people's work, these other people must very well be able to overthrow the law. On the basis of this insight, the young man returns from his flight. He stops his eternal running, and confronts the law, angry and bitter over the exploitation, which is according to the law. He is now a rebel. The Order he rebel against is the Badlands.

In this World, the author of this work began the same.

In the timed court proceedings, the poet's essential goal was to recapture the Hero. His passionate argument for the seemingly obvious fact that the hero's natural abode is with him, the young man who created them, did not meet with a hearing. His desperate outburst did not affect the case at all. And so he was forced to realize, that, according to the law, the hero must belong to someone. Thus he became aware of, not only that the hero was not what he had imagined him to be: a natural moment in the poet's enclosure, but also that the hero all the way long had been a commodity. And so, at the end of the day, the young man is forced to buy from the Column the right to the heroes he him selves had created. But the heroes, even though he now suddenly is legally the owner of them, are no longer the same: they have not only been proved to be a commodity, they has also been proved to be a false expression of the young mans negation of the Order. But then, the young man is no longer the same either. At the same time as the hero in court was shown to be a commodity and a false expression of the young man, he him selves underwent a transformation. He now knows that he in the court had his existence, not in the fleeing hero, since if he was his existence, then he would have no choice but to flee the court, and thus also run from his existence, but in the hero, who finally experienced that, for the ones, who has been deprived of their right to his existence, all that remains is to begin and continue to fight for the recapture of this existence. For the now to man transformed young man, this struggle has no individual solution. He himself has certainly succeeded in buying the right to his existence or the hero, but the very fact that the working man according to the law is deprived of the right to his product, is for him a sin, which should be a crime. No, for him the real recapture consists in the creation of

a world, in which this law is repealed, or a society, in which the working people can no longer be deprived of the result of their work.

In the Jungleland, the law was fix and eternal, so to nullify it was an impossibility. But the rebellious man now has knowledge of his coming into being, of his history. He knows that when he, as the young man of the Jungleland, presented himself in the hero who so desperate embraced the nothingness in opposition to the law, he was untrue to himself, for the hero was all the times bound to the law. Even more: since he in the hero for the audience spread the gospel of running empty, and the audience was led to believe that he and it self had found the expression of their common negation of the Order, the hero was not only the young mans, but at the same time also the audience's self-deception. In the hero of the Jungleland, the young man was the false prophet of the audience. For the man now knows that he, as the young man of the Jungle Land, seduced or contributed to seducing the audience. Now, on the other hand, he is the man of the Badlands. He must therefore help the audience, which has not shared his experience in the court, and which therefore still seeks the expression of its negation of the Order in the fleeing hero, to find its negation expressed in the hero of the Badlands. Only then can the man of the Badlands achieve real life together with a real audience.

In the sense and effect, to bring about this conversion in the audience, the man presents for it the first flying hero. This hero bring forward the gospel of the necessity of hiding, far beyond the center of the law, but only to then confess, that he is in fact now another, and that he, just as the hero of the Jungleland, has been untrue, both to himself and to the audience, about himself, about the audience and about the Order, but that he now, as said, is another, namely the rebellious hero, who from his own experience knows only too well that both he and the audience must say No to the illusory life of the back streets and Yes to fight the Badlands Through this transformation, the audience finds that it has now all of a sudden faced the election, either to seek its expression in the rebel hero, or to completely renounce the possibility of finding this expression.

The law of the Badlands is thus that the one who works does not own the result of his work. The one who produces, without owning the result of his work, is the wage-worker. Only as the rebellious man, whose experience at this point is thus analogous to that of the wage-worker, can the man as poet tell of what he knew very well in his earlier heroes about the life of the wage-worker, but in them could not express: the factory's whistle, that blows so early: the listless stroll in the rain between the barracks of desolation: the last, clay-heavy steps through Tartarus's gate: the toiling work among human shadows in the realm of fatigue: the astonishingly unsurprising contents of the lunch box; the whistle's scream for relief: the staggering steps home. This brutally fragmented world has now received its coherent explanation for the man, and the name of this explanation is: Badlands. Now he realizes, that precisely the wage-workers' seemingly un-resisting acceptance of

their lives was an example of the absolute law of the Jungleland, and since wage-labor just seemed to the young man to be an obvious fix and unchanging part of this law, he fled the wage-worker life. But now afterwards he understands that in wage labor the work is not the workers own; he is not himself completely involved in it, he does not express himself in it. On the contrary, in it he does not realize himself, he realizes capital. In the work, the worker's aptitudes and abilities are not developed in a versatile way, instead he is utilized in a one-sided way in production. He sells his labor to the owner of the capital, and receives in return a salary. However, this his salary does not in any way correspond to the increase in value of the product that his work has brought about, but only to the value of the foods that are indispensable for him and his family to be able to survive. But if the wage of wage labor is scarcely sufficient for the worker's survival and reproduction, then wage labor as such also takes his versatile life outside of work from him: the roaring, rumbling, heavy and smoky work in the factory weakens his senses, it shortens his life by overuse of his ability. So the work for the worker is a compulsion, and a violence perpetrated against him, which he only too easily reproduces in the family, even though on the way from the factory he promised himself to come home and be – kind.

The man is now aware, that for the wage-workers in the Jungleland, the law is the absolute law. They are not fighting against it. They find themselves in it. In order to maintain his self-respect, the wage worker is therefore forced to hide from himself that he has the opportunity to choose between the law and the fight against the law. For him, coercion, violence and brutality thus have no basis in wage labor as such. On the contrary, they are essential elements of any work. The wage laborer certainly chooses his life, but wants to be recognized as one who has no choice. He who is to acknowledge him as one who has no choice is his son. The son's recognition of the father must consist in the fact that he, like the father before him, chooses to become a wage worker, without acknowledging that he makes this choice. The father educates the son to be a wage laborer, and the son, who follows in his father's footsteps, helps to perpetuate this paternoster-work of death. This tacit assertion that wage labor is absolutely necessary, or that it is the law, may be considered a sin, as it prevents wage workers from collectively acknowledging each other by together fight the conditions that enslave them, as well as it may be called an inherited sin, because it entails that the son, in acknowledging the father, puts himself in the service of wage-laborer, and then in turn educates his own son to perpetuate the same sin. In any case, the son is born into wage labor, costly paying for his father's past life. Thus the wage-worker compelling to renounce the versatile life is the first, the power to demand the same sacrifice of the son the second, the cultivation of these two to necessity the third. But even if the wage-workers do not collectively fight for a better, i.e. other life, they are not blind to the double reality of work: for the wage-worker the work is Hades, for the capitalist Pluto.

Thus the wage-worker life does not cut the worker and his family other than spiritual and physical poverty. But the wage-worker nurture The Cruel Land's dream: that something will happen that will change his lot. One day the dice will roll his way, make him rich enough, to give up wage labor. But day adds to day and all there is, is waiting for a moment that never comes. Physically shrunken by the wage-work, spiritually powerless by closing his eyes to the choice he made, not to fight against it, the wage-worker begins to hate every expression of joy of life; in it he encounters all that he himself has forsaken and forsakes in life.

But the man of Badlands knows that the poor wage-worker's hope of becoming rich is only one of the paralyzing illusions of the Badlands, but he also knows that the truly rich want to become even richer. The rich is not satisfied with the wealth that has somehow crept into his pockets. He wants to increase this wealth. To whatever cost. He does this by investing his wealth in factories, the sirens of which are only too early to arouse and force the wage-laborers to toil days and nights, and by which he seize power over the wage-workers' work and results: he has become the owner of capital, and rushes for prey. He is the King of the Badlands, and is not satisfied until he rules the whole Earth. This the rebellious mans portrayal of the Badlands is also a determination of his negation of the Order. It is for him not a question of only analyzing the Order, or to, on the ground on such an analyze present his negation of it, i.e. it is for him now not a question of merely understanding the world and in and through the presentation of his negation to the Oder realize himself and the audience in a hero, - even if he now also wants all this, it is now a question of something greater: he wants to change the world. In other words, a modification of the mans goal arises here. Previously, his negation of the Order left it unchanged. The negation would be realized only as a spatial movement (vertical in Cosmos, horizontal with a goal in Eden, and horizontal without a goal in Jungleland) of the hero, a movement which certainly intended to bring about a qualitative change, but this change would apply only to the hero, not the Order: this remained the same in each world, even if it changed appearance from one world to the next). Now, on the other hand, the man of Badlands, on the basis of his experience, has understood, firstly: that he cannot escape the Order, secondly: why he always experienced the Order as unjust, and thirdly: that it is possible to change the Order. The poet can thus no longer escape the Order. What remains for him, is to negate the Order by negating the Order in the Order. But to negate the Order in the Badlands can for the man not be equivalent to desert it, since if he choose that way, it would only mean that he transformed himself into a hermit; and as a hermit he would be without audience. and without audience he would be without existence, and without existence, it would be impossible for him to fight the Badlands. No, to negate the Badlands is for him nothing else but to forsake its goals.

The youth and the young man, who preceded the man of the Badlands, tried, each in his own kind of hero, to express not only a negation of the Order, but also the idea of a positive kingdom

beyond the Order. So was the hero of Cosmos positive Heaven, the hero of Eden positive a land beyond it, the fleeing hero positive the Promised Land. With the forsaking, however, things are very different. It is in itself only a negation. The forsaking of the goals of the Badlands is in itself therefore nothing more than the forsaking of these goals. But the man's goal is to present his negation as directed to the Badlands, not directed against its individual goals as such. His solution of this dilemma is that he renounces the goal of the Badlands in the name of a higher goal: The Promised Land. This kingdom is not what the Cosmos, Eden or the Jungle Land were: an abstraction of the real world; nor is it like the Promised Land of the Jungle Land: a kingdom beyond this kingdom; nor the real world of the Badlands; no, it is a kingdom which is not, but which will be, by replacing the Badlands; it is to become real thereby, that the man will urge people, by his hero's own exemplary fighting against this kingdom, to fight against the Badlands. Hence: the man of the Badlands has as his goal The Promised Land. In its name he renounces the goal of the Badlands. These goals must, however, be essential goals for the man; otherwise he would, in his negation, just abstain from the goals, not renounce them. Certainly the Poet also deserts what is negative in the Badlands: the alienating work under the fish-eyed foreman, the constant talk that chews all real change, the dreams that never come true: in short, all the harsh treatment, which every wage-worker and working families in the Badlands must endure; and as he is struggling to free him from all this, the ill-treated dogs on the main street of his small town smell in him a soulmate, one who like them wishes to free him from all masters. But the renunciation must apply to the positive goals of the Badlands. In the name of the Promised land, the hero therefore forsakes money and success, but also and above all: friendship and love. Above all, for friendship and love are for the man the most important goals in the Badlands, and by forsaking these goals, he will prove, that the Promised land is for him a more important goal than any of those that the Badlands has to offer. His journey along this ascetic path of renunciation is thought to cleanse him from all the sins he shares with the Badlands, and at the same time, as the audience seeks its negation of the Badlands in the hero, also clean the audience from these sins, and so lead them through the desert of renunciation to the Promised land. But since the hero is not real to anyone other than the audience and the man, the man cannot, by purifying himself in the hero, lead anyone other than the audience. Now, however, the man is real only if the audience in the hero finds the expression of the man's negation of the Order as being also its negation, and only then is the audience real as well. However, this expression in the hero is not the audience's real relationship to the Badlands. If the audience really did follow the hero along his path, i.e. renounced the essential goals of the Badlands, it also would realize the negation expressed in the hero; but then the audience would no longer be the audience, and the man no longer recognized. The man's realization of himself through renunciation thus requires the audience's non-realization of its essential self through non-renunciation.

Since the audience exist only as long as it finds its essential, but non-existing negation in the Hero, it dissolves at the same moment as the man as actor ends his presentation of the hero: the audience is then replaced by the individuals who a moment ago made up the audience, but who are now each forced to reconnect to the ties that binds them to their existence in the the Badlands; these ties have names: paid work, friends and love. But thus these individuals are now part of what the man must renounce. The man, on the other hand, cannot anymore leave the hero; he has the existence he hungers for in the renunciation, and since this existence is his goal, and the realization of this goal presupposes an audience, he must, when the performance is over, transform all the people around him: friends and loved ones, acquaintances and strangers, into a new audience. And now the same story repeats itself: the man as hero must again, through renunciation, purify himself and the new audience from the Badlands, but once again his own existence presupposes that the new audience does not also renounce it, i.e. does not purify itself from the cruel land; and it can not purify itself, since also this new audience, just like the earlier one, has to work and accept to endure the burden of the Badlands; and so he in the end must renounce even his friends and dearests. But the man of the Badlands, who in this way transforms every versatile relationship between himself and other people into the one-sided relationship between, on the one hand, himself as a hero and, on the other hand, his audience, and then must renounce the very individuals that made up the audience, now experiences the truth of this absolute renunciation: as a result of his renunciation of all relations he gets lonelier and lonelier, and the ground for his existence erodes, until he slowly dissolves into - a threatening nothingness. For the man as hero, however, this dissolution is a consequence not of his renunciation as such, but of his insufficient renouncing. Proudly fighting for his lofty goal, stubbornly holding to the means for the realization of this goal, and presumptuously proud of his purity, he is forced, in one last, desperate attempt to save himself from the threatening nothing, against which the fulfillment of his goals, means and pride necessarily leads him, to take the very step which, without bargaining, will brings about the fulfillment of what he through it wants to avoid: he renounces - the audience. The path of renunciation now turns out to be the path of fire: the path that consumes and burn away every relationship with every other people. In this way, the man of the Badlands fall into the dark pit of existential nothingness⁷.

5. The River

It is love, and not German philosophy, that is the true explanation of this world.

Oscar Wilde

But the man, who has in this cruel way experienced, that the proud renunciation of the ties to other people leads to no other changes in the world than the dissolution of the self, and that it therefore is the ties to other people which form the basis of human existence, is the man of the Heart. For all the earlier figures of the man, the experience which each of them did in his Order constituted the Order of the next figure. For the man of the Heart, however, the situation is different: the experience which he made in the Badlands does not constitute a new Order for the new figure of man, but merely a change of himself. The Order of the man of the Heart is still the Badlands, but he no longer thinks he has the base of his existence in the negation of the Order. Instead he now claims to have this foundation in the ties that bind. For the former figures, it was necessary that they, in the hero, tried to realize the negation of the Order, and this required the hero and the audience. The man and the audience met each other as the same in the hero. It was therefore strictly only in the hero that the man existed. In him the man was real. Joy and sorrow, pain and euphoria, defeat and triumph were moments in the ecstasy that seemed to unite the man and the audience in an essential and real existence. On the other hand: outside the stage the Poet was lost and the audience was separated into individuals, all of whom were one with the Badlands, the realm that the man forsook. But for the man, who no longer claims to have his existence in the negation of the Order, the situation is different. For him, his self-existence should not consist in the negation of the Order, but in the ties that bind. His need of the hero for his existence thus seems to have been abolished. The heroes that the poet of the Heart creates, therefore, do not in the true sense appear to be heroes. They are not intended to be immediately the negation of the Order, nor to serve as a vehicle of existence for the man. When heroes are mentioned in this part of the presentation, they have undergone this modification.

The hero of the Badlands commanded a lofty goal (the Promised Land) at the expense of the ties that bind. Broken hearts were for him the price you have to pay for wanting the Promised land. They were sign of his absolute devotion to this goal. The hero of the Heart, on the other hand, has experienced the true meaning of this commandment, and knows that two hearts are also qualitatively more than one pure heart. The purity of the single heart is after all based on all the broken hearts. While the hero of the cruel country, by denying relations to other people, showed that he had a high goal, the hero of the Heart shows, by making great efforts to realize small goals (say, a pair of shoes to his dearest) that these small goals are in fact means for his high goals: the ties that binds to other people, that bind to liberation from a threatening nothingness. Since the hero of the Heart claims to have the basis for his existence, not in the negation of the Badlands, but in the making of these liberating ties, the hero is no longer rebellious. The hero can therefore now give voice to others; the rebellious hero spoke of the wage-worker, now the latter speaks himself: - I grew up in the valley where you are brought up to do what your father did before you; thus I became a wage-worker; I joined the union, my girlfriend

became pregnant; we got married. Family, friends, co-workers and work are all examples of the ties that bind the inhabitants of the valley to their existence. But these ties are not a creation of themselves. They are born into them. In them they are alienated. Work is a legacy, and in it one works for another, by his means; the marriage is a concession to the convention, and is concluded without rejoicing or joy. In other words, the ties of the cruel country, which bind people to alienated lives, or to a world owned by others, are both positive and negative: positive, for they give the worker and his family an emotional and economic existence; negative, for they are also the cruel country's negation of themselves: the existence into which they are born and nurtured ignores their own desires and abilities, limiting instead of developing themselves. In this world of limitation, the working people live the life of the Badlands in fear of meeting the realization of what they are renouncing: their negation of the Badlands and thus their struggle for a better, i.e. other world. They accept without resistance the violence against themselves, which maintains the cruel land, to provide income for the family, or in the poet's well-pointed expression: the cruel land takes the worker's hearing, but gives him life; but still, they do not want to accept that they accept it. They renounce the negation of the cruel land which the poet made his, and which made him a poet. In the Cosmos he was the negative Earth, and the expression of his negation was the levitation; in Eden he negated the immediate and uncritical unity with the world, and the expression of this was the pronounced promise that he would depart from this (un-)limited life; in the Jungle Land he was the negation of the stoic submission under the law, and the expression of this was the nothingness; in the Badlands his negation was expressed by the renunciation of this country's essential goals in the name of another, better kingdom: the Promised Land. It was thus the negation that enabled the poet to leave the negative ties of the cruel country, the ties that bind to a possible but self-denying life, in favor of the positive bonds, that bind to a self-realizing existence.

But it is this negation of the cruel land that the people of the valley renounce; they renounce it without really knowing that they renounce it; and this their renounced negation of the cruel land is - the River. This renunciation is also their connection to the River: they are aware of its wild, free and uncontrolled nature, but they dare not recognize it, instead they confuse it by the river. But the people of the valley live a hard working-life, and have therefore a dream of another life. They are drawn to the river, since they, in its vicinity, sense what they are renouncing, i.e. the liberation from the life in the valley, but they do not realize that what attracts them in the vicinity of the river is the River. But they feel their dream much stronger down by the river. But then, the River not only attracts, it also scares. People are attracted by the river, for in the sand down by the river bank they sense the River and feel freer and not at all involved in the disgusting wrestling to which they in the Badlands must dutifully submit. On the other hand, they are frightened by the river, for no one can say where the wild and free River will lead you. Whoever chooses the River, becomes one with the negation of

the cruel land, and will leave its hard and bitter life, and that without knowing where the River will take her. But she will eventually find that she is on the way to her own dissolution, and discovers that her development and existence requires not only the negation, but also the living ties that binds to liberation, or the ties that bind. Her goal then becomes to tie these living ties. As it turns out, the mans journey through Cosmos, Eden, the Jungle Land and the Badlands is an example of such a journey along the River of Negation. On this River, many before him have traveled - towards a collective or individual liberation. Some have been poets, many have been heroes, many have been among the most overlooked or despised in the cruel land, but all, without exception, has during the journey managed to show themselves, and sometimes also the audience, that they are not at all mean beings, something they had been tricked by the proponents of the cruel land to believe themselves to be, but worthy citizens, and thereby showed all the prejudice which afflicts those who live by the shore, whether they now quietly cultivate their cabbage, or insensitive refuse to see the murderer in the false priest, who with murder in mind chases the innocent children that travels on the River, along the river bank. But those who, without thinking about it, live in the rigid band of the cruel country without a dream of a better world, are aware of the River in the river as a threat. For them, the baptism in the river, that ties the individual to the life of the valley, will never be the baptism in the River, that ties to the negation of the same life.

But the capital of the cruel country not only runs the big factories, it also increases their scope and productivity until all of a sudden one fine day they produce more goods than people can swallow. The wheels of the economy have spun forward the crisis of the cruel land. There is now overproduction, economic depression and mass unemployment. Thus, the positive ties and the dream of a better life, that were originally offered to the workers and their families in exchange for their negation go up in smoke. Gone is all of a sudden the work, and with it the ties to work and the community in the valley; gone likewise are the ties of desired consumption and compensatory leisure; and gone is the promise of ta better world. But the price that wage workers were forced to pay for these positive ties of security was the renunciation of the negation of the Badlands. Instead they dreamed of another world. Now all ties of security, and thus also the necessity to renounce this negation, have been dissolved into nothingness. The apparently secure lives of the wage workers and of their families presupposed that their negation, or the River, became and remained the river. However, the fact that their positive ties to the cruel land has now been dissolved does not mean that they choose the River and negate the cruel land. For them, the River is still the river. Just recently they lived their lives subject to the positive, but inherently negative ties that bonded them to the cruel land with its compensating dream, and by negating their negation of the cruel land they made their negation of it to the River, which they so renounced and confused with the river in the valley, and instead of fighting for a better world, they dreamed of another world. The basis for their dream, which the people nurtured

and felt most deeply by the river, and which helped them to endure the life in Badlands, was the alienating work in the valley. But this past life, with its hard work, frozen ties and a dry dream, perished in the depression. It has become just a memory. This is a memory they can't face. In one way or other, they realize, that their dream was a lie, that their dream of another world hindered them from changing this world. This they will not recognize. They continue to renounce. And so, just like they during the old good bad days renounced the River, they now renounces their own memories ff their now past lives. They renounce not only the memory of the stiff ties, which compelled and gave, and the River, which attracted and threatened, but also the dream they had. In this renunciation of their former lives, they now try to find their existence. But they live in the valley, and must express their renunciation to and gain its recognition from its people in order for it to be their existence.

The old life has certainly passed, and some of the inhabitants of the valley, who have experienced that the cruel land now give the people not even rigid ties, nor a dream to believe in, does suddenly see, that they all the time has confused with the river with the River, and are now choosing the latter and are fighting for a better society or the Promised Land. But those, who choose to remain in the valley, and who see their limited dreams collapse in step with the free fall of the economy, they now find themselves living in the rubble of their past lives. They remember the negative ties that bound them to safety and also the dream they dreamed, just like they remember the vitality, strengths and happiness of the River, that they felt on the banks of the river. But all these memories they now renounce, and through giving each other recognition of the fact, that they do not remember what they remember, they try to achieve existence. They hence all act, as if they do not remember. The husband acts as if he does not remember their past life, and the wife acts, as if she does not remember the of their past life, and thus as if she did not remember the importance and significance of all the things and dreams that were so important then: they all went up in nothing. But they also remember the joy and freedom of the River, that they felt in the vicinity of the river - and therefore is it also necessary for everyone to also renounce this memory. To achieve this, they go very obvious often down to the river, thereby confirming to each other what each of them remembers the River; because, what makes them oscillate between the valley and the river can surely not be the heavy, smooth and the murky familiar river, which they have seen so many times, no, they all realize, that it must be something entirely different, namely: the memory of the River. But well down by the river, they must renounce for themselves and each other this memory by acting as if it were not at all for the memory of the River, that they went down to the river, no, it must have been for the view of the large, wide and secure silver ribbon of the river, with its small vortices and moving cloth, a river that surely, surely does not remind them of the River that evoked the feeling of breaking out of the cage of the valley. Their forsaken thoughts of the River surely must have corresponded to what another poet said about the River: "one cannot tame the

lawless stream, cannot curb it or confine it, cannot say to it, Go there, or Go there, and make it obey; cannot save a shore which it has sentenced, cannot bar its path with an obstruction which it will not tear down, dance over and laugh at". But they, well, they look upon the River with tired eyes, and says: Look!, see! there it is! - the river. And so they have to again and again go down to the river to show each other, and them selves, that they do not remember, what they remember.

The husband wonders whether a dream is a lie, if it does not come true; the answer is, that even if an unfulfilled dream is not in itself a lie, especially not if it is a collective dream, since then it is perpetuated over generations, and even if you do not live to see it come true, it may happen in the future; but the dream of another world surely was lie for the inhabitants of the valley, because this dream was never meant to come true, it was an illusion created by the people in the valley just to be able to endure its hard work and conformity. As an obstacle between their bitter lives in the valley and the mesmeric River, they placed the dream, and thereby made the River to the river. But now, during the depression, it is something worse than a lie, that drives the husband down to the river: it is the necessity to act and be recognized as one who do not remember what he remember. If he ever will be able to tell the sad and cruel story of the valley, it can only be to someone who do not live in it, a stranger without a name.

But the man of the Heart gives voice not only to the wage-earner, but also to the gone astray man. This man finds him selves caught in the cruel ties that binds to the hard work of Badlands, and he therefore believes, that he can find his essential self by freeing himself from the ties that limit him - but it goes for him, as for the rebel hero: he ends up alienated, not only from other people, but also from himself, and since it is ties to other people that gives him existence, the very foundation of his existence is slowly dissolved into nothingness. He, in contrast to the people in the valley, thought he could free himself from the negative ties of the cruel land, and without them be what he really is, but he finds himself about to be dissolved into nothingness in a waste land. The rebel made the same experience; the renunciation of the ties that bind plunged him into his self-dissolution; but since he was negative the Badlands, he could in the end be negative the Badlands negative ties and positive the ties to other people. But he gone astray hero, however, who is not negative the Badlands, only its ties, can not make this distinction. He is negating also the positive ties. Thus the gone astray man dissolves the cruel ties that bind him to a life in the cruel land, ties that he finds only cuts around and reduces him, even threatening to obliterate him, and which at best assigns him a life, which he does not recognize as his own, but experiences, that he thereby not at all brings about his freedom, on the contrary he thereby brings about the dissolution of this self and his own doom; and so, in an attempt to avoid this threatening nothing, he wants to be bound in these ties again, ties which now in retrospect seem to him to offer at least a certain, albeit foreign, existence. But he himself cannot reconnect to these cruel ties, for he himself has his

existence in their dissolution. He can only connect to these ties by negating them. His solution to this dilemma has a name: Crime and Punishment; through criminal acts and accompanying punishment, he hopes to be bound to the cruel land again. Thus he drives through the night in a stolen car, in the hope that he, by being apprehended by the traffic police, will be saved from the nothingness that threatens to engulf him, while the traffic police, who through his lonely night-work, has become close to be as detached as the car thief from the essential ties, which bind man to reality, run through the same night, pleading to be saved from the same threatening nothingness. For those who are negative only the ties that bind, not also the cruel country, its ties are paradoxical. The man who obeys them, is hungry to be freed from them, The man who has freed himself from them, is hungry to be reunited with them. The seriousness of the crime, which this hero commits, in order to again be bound in the cruel ties, stands in direct proportion to how gross he himself was previously despised, and to what extent he was thereby reduced to nothingness in the cruel land. On how far this reduction can proceed, the poet gives an example of: a young man, and an even younger girl, leave together their small homntown dominated by the cruel ties, and set out in automobile on a journey through the cruel land. During the journey, he kills 10 people with demonstrative nonchalance. He is arrested and brought to justice. The judge wants to know why he did what he did. His answer: well, I suppose there is far too much meanness in the world, is a laconic acceptance of the guilt that is his for the bloody tragedy, but it also illuminates the meanness of all those who have never treated him or his likes as humans. The judge, who cocksure sees only the meanness of the young man, but not at all his own meanness or the meanness of the cruel land, condemns him to death, declares him unfit to live, make the absurd promise to throw him into the nothingness in which he, just like the car thief, the traffic police and all other existential heroes and criminals, are already present. The audience of the cruel country (in this case the girl, the police, the journalists, the judge, the jury and the prison guards) do not see the young man in the killer; in order for the audience to see what they in the cruel land do not see, namely the man in the offender, the poet of the Heart and his audience are required. For the poet makes it clear to the audience that the hero's seemingly capricious murder was something that for the first time in his short life made him someone to count on: the cruel country's enemy number 1. This is how the young man, through 10 murders finally succeeded to become someone, or perhaps rather something, in the Badlands. But he, of course, is aware of the meanness of the cruel land, and know, that the ties that now bind him to a momentary existence as a celebrated mass murderer are nothing else than the leather bands with which the executioner fastens him in the electric chair. But he also knows that this punishment will not only throw him back to the nothingness from which he never escaped, but also for ever free him from the cruel ties which from the very beginning did not offer him what he most sought after: a life.

The cruelty of the cruel country culminates in the economic depression: factories are closed, unemployment rises, rising mortgage rates forces people out of their homes, family ties are torn apart, entire neighborhoods are destroyed by store closures and shortages of paying tenants, massacres occur in wars that only too willingly are started in an attempt to speed up the wheels of production, untouched nature is ruthlessly devastated for the same reason. The injustices which the optimistic production previously scarcely managed to conceal, now emerge in all their abominations, and sheds new and explanatory light on memories of an earlier, seemingly happy period: the mansion on the hill, that, with its of lights and music filled parties, made the darkness and silence even deeper in the workers' barracks below, and thereby even more emphasized its own brilliant illumination; the shame the son felt, when he and this father, in the father's brand new, heavily used automobile, came rolling into the street at home. During such times, the ties between people are eroded, people become strangers to each other and themselves, and can therefore commit acts for which they can give no explanation, and which their fellow human beings for the same reason can not understand either: humanity is replaced by meanness. The individual can hardly not anymore believe, that there still can be someone who can find any reason what so ever to believe that something can ever get better.

6. Brilliant Disguise

The first is negative; the other is not positive. But a third, a real positive exists.

C J L Almqvist

The man of the cruel country experienced that man has his existence in the ties that bind. He therefore renounced his renunciation of these ties, and as the man of the Heart he first gave voice to those who themselves do not speak in the Badlands. Up to this point in his development, the mans goal was to realize the negation of the world in the hero. His goal was to lead the audience to the Promised Land. Now his goal is to realize himself positively the ties that bind. He is now the man of the Heart. But to be able to emerge, the man of the Heart must separate himself from the rebellious man, and as a part of this process, he vehemently criticize himself in his earlier figure. Ridden as he is by guilt, he abhors the rebellious man that he once was and in whom he carefully recorded those who deserted to the cruel land and thought, that he himself could change the Badlands. Once the man has given the audience this corrective to his former mission, he shows in the hero before the audience that the stories of the misunderstood and lonely heroes can be explained by the fact, that they had never been offered the opportunity to forge the positive, liberating ties that bind.

But when the man really try to realize the ties that bind, well, then this leads to acute problems. For he can obtain existence only if the audience share his positive relationship with the ties that bind. But the audience does not in the hero seek for the expression of a

positive relationship with these ties, it seeks its negative relation to the Badlands. And rightly so, since the hero from the beginning in Cosmos has been the expression of the poet's and the Audience's negative relationship to the Badlands. In other words, the hero has once again become contradictory to the man.

The man now tries to dispel this contradiction by turning the negative hero into a hero, who expresses the necessity of the ties that bind. He will bring about this transformation by showing to the audience that the hero is dependent on the ties that bind him to the man. He begins this by presenting truly suffering and renouncing heroes, who, detached from the cruel bonds, hunger for the ties that bind, and cheerful and hilarious heroes, who clearly are subjected to the man. On the basis of his mastery of these latter heroes, he soon in front of the audience step out of the heroes and make clear that he masters also the tragic heroes. But the result of this will not be at all what the man aspired to. For to the audience, the hero, as being an expression of its and the man's negative relationship to the Badlands, does not transform into the hero as being an expression of the man's positive relationship to the ties that bind; no, instead it now seems to the audience, as if the man no longer has an existence in the hero, but on the contrary, as if the hero has an existence in the man. What the audience then finds in the hero is not the hero, or the man's expression of his positive relationship to the ties that binds, but the man himself. Contrary to what the man meant, this change in the presentation of the hero does not mean that the negative relationship to the cruel land, which the audience has hitherto found in the hero, is dissolved and replaced by the positive relationship (he ties that bind). On the contrary. The audience now finds that the hero, and thus the place for its sought-after negation of the Order, has been transferred from the hero as such to the sovereign man. Of course, the hero who resides in the man is no longer a hero in the true sense: he is rather the man's mask; and without a hero the stage is no longer a stage: it has been transformed into an arena; and the audience, which no longer finds its negative relation expressed in the hero, is of course no longer the audience: it has been dissolved into a mass, held together by the man as an idol. The fact that the swarming mass does not seek its negative relationship in the hero, and that the man no longer in the hero needs to see his negation in the audience, means that this mass is without any other limitation, than the size of the arena. It can thus be many times larger than the audience. The latter was limited by the fact that it had to find its negative relation to the cruel land expressed in the hero, while the mass again simply is contented with being in the vicinity of the idol. In this tragedy disguised as a comedy, the user value of the hero does not consist therein, that the poet in him is realizing his negation, and that the audience in him finds this negation as an expression of its own essential relation to the cruel land, and that thus not therein, that the hero is a vehicle for realizing both the poet and the audience, but rather in the fact that he brings together the mass and the idol. The man as idol seizes the hero, in order to thereby turn him into a non-hero, and through this transformation help the audience to find in the non-hero the expression of his

positive relationship to the ties that bind, so that the poet and the audience could jointly bind and develop these ties. But he soon finds himself in front of and through the mass to be fixed in his role as idol.

In order to be able to get in touch with the idol via the illegitimate hero, and through him to experience itself as a mass, the individuals, who will soon form the mass, to the idol pay the price for the non-hero's exchange value. Now, of course, the real hero had also once before in the man's history circulated as a commodity, namely on the dark border between the Jungleland and the Badlands. The fleeing young man experienced there that the hero belonged to the Column, and that he, for the sake of his reality and truth, had to fight to get the hero in his possession, but he then found, that his struggle ended in a meager economic transaction. He paid to the Column the money equivalent for the hero's exchange value, and in return received the hero and thus access to his use value. As for the meaning of the audience paying the price for the hero's exchange value, it was this payment that enabled the man to work as a poet and actor, to not only create the hero, but also to keep the presentation of him going. And in the hero could, on the one hand, the man seek the realization of his negation of the Order, and on the other hand, the audience seek the expression of its essential identical negation of the same Order. The realization of the hero's exchange value made it possible to realize his use value. The man's production had the use value as its goal and the exchange value as its mediator. But with the mass's and the Idol, things are different. The man's reduction to idol, the audience's reduction to mass, and the hero's reduction to a non-hero simply means that the hero's use value for the man is its exchange value. The hero now seems to have use value only for the mass (which through the Hero enjoys itself as the mass). This means that the idol does not produce the non-hero for the use value, but for the exchange value, and not the other way around, as was the case earlier for the man as poet. The use of the non-hero is for the idol his exchange value. Thus, the hero has become a commodity. The hero is here the product whose brand is the name of the idol. But the man aims at his reality, not the disgusting unreality of idol; and the audience in the mass aims at its negation of the Order, not the enjoyment of the swarming intoxication which is given by being united by and under one and the same idol. As an idol, the man experiences that he has won the world, but - lost himself.

The man has now experienced that the negative relationship to the hero does not create and propagate the ties that bind. It instead tied him to a life as an idol. But by turning his back on himself as an idol, he will now recapture himself as a poet. He will do this by tying these liberating ties himself, in contrast to by the hero. He therefore means that he no longer needs the hero for his existence, and it therefore seems as if the audience would not be necessary for this existence either. Previously, the man's existence was dependent on the audience finding the negation that the man as actor expressed in the hero as its own. But now the man has decided not to have his existence in the hero, for it was he who turned him into an idol. He

shall instead have his existence only in the ties that bind. For the man, these bands are absolutely positive. This means, since the hero is the negation of the cruel land, that these ties seems to exclude him. They further seems to exclude the audience, because it, through the hero, also is defined by this negation. But since the ties that bind exclude the negative, they are not their own basis. The ties that bind are simply negative the negation of the cruel land. This means, that even though the man thinks that he have his existence not in the negation, but in the ties that bind, he himself has nevertheless in these ties not freed himself from the negation. This is reminiscent of the wage worker in the valley. For he too was negative the negation of the Badlands or the River. The poet has thus in fact not overcome the stage in his development, in which he has his existence in the hero, but in the belief that the negation is no longer the basis of his existence, he thinks he is able to exist only on the basis of the ties that bind. Thus, he thinks he can also marry the fifth mouse. A marriage between the man and the Muse of Cosmos, of Eden, of the Jungle Land, or of the Cruel Land was not possibly, since it was precisely the fact, that they all were inextricably linked to their corresponding Order, that enabled the man as an actor in the hero to ask her to follow him out of the Order. Without the Muse's union with the Order, the hero would be plunged into silence. It is only now, when the man aim is to really realize the ties that bind, that he really thinks he can marry the Muse. This indulgence of his, however, will render him his most painful and bitter experience.

The opposition hidden from the man between, on the one hand, the ties that bind, which is for him the absolutely positive, and, on the other hand, the negation, which for him is the absolutely negative, but which in reality is not absolutely separate from the positive, since it is the basis of the positive (the positive is the negative of the negative), he first encounters in a seemingly trivial case. The hero claims, that nothing in the Badlands matter, as long as you are in the ties that bind. But the statement itself connects the elements that it separates: The ties that bind and the Badlands. But the man is not aware of this. He does not realize that the ties that bind not are something different than the negative: they are negative the negative. The ties that bind should, if they are the positive, exclude the negative. Now, however, the negative was precisely the basis for the man's self-development. It was it who drove him out of Cosmos, away from Eden, on the run from the Jungle Land and into confrontation with the Cruel Land, and therein into the purgatory in which he experienced that it is the ties that binds, that is the basis of mans existence. But the ties that bind are here the negative of the negative. The negative, however, should not belong to the man, only to the Badlands. Thus the man himself is divided. The negative relationship, which recently prevailed between the man and the cruel land, is now in the man himself. He now has two selves: the self, which has the positive, or the ties that bind, as a basis, and the self, which has the negative relationship to the Badlands as its basis. This means that the man, who imagine that his foundation is the ties that bind, is bound by the fear that these ties will perish, and with them he himself. For the ties that bind can not, for the man, survive

any contact with the negative, but contact is exactly what they must, for they are negative the negative relationship. Therefore, the man's positive self must be confronted by his negative self. And the more he seeks to avoid this confrontation, the more he will be entangled by it. The rebellious man was forced in the name of the Promised Land to pretend to renounce everything of value in the cruel land: love, wealth, prosperity and fame. The Poet of the Heart now owns all this after his time as an idol, but has experienced that without the ties that bind, these things are worth less than nothing. He therefore realizes only the positive ties that bind. Here, however, his duality is shown: he claims to have his existence in the ties that bind, but he in fact still has it in the hero, which is negative the cruel land. He does not know it himself, but he can not not presents his duality in the Hero. In the hero, the poet has the basis for his existence in the negative relation to the world, but he claims to have it only in the positive ties that bind. As such a hero, the man must now be extremely vigilant and with calculation take every step. He must control himself so that he is not have to confront his other self or his own negative relationship. But the ties that bind are now, as said, negative the negative relation of the Hero, and therefore connected with it: in other words, they are his downfall. This downfall can happen suddenly or step by step. Every step the hero takes towards the ties that bind means a step towards the denial of himself. This entails the need for disguise between the hero and his Muse. In this disguise, they try to hide their negative selves from themselves and each other. But because of their own and the other's disguise, they find themselves both false and met with falsehood. This awakens a fear that turns into the insight in both of them, that the ties that bind must break. Driven to its peak, this dual disguise is a bitter game in which the hero sees in his Muse his own duality and vice versa. But they cannot determine what they see: is it the other, or a deceptive, albeit brilliantly maintained disguise? It turns out that the audience, which the man as hero thought he no longer needed, because he claimed to have his existence in the ties that bind, now consists of the himself and the Muse. Now the man in the hero mistrusts himself. He has become a mystery to himself. The more he tries to realize the ties that bind, the more his negative relationship with the cruel land is forced upon him, and the more the ties that bind dissolve. Now knowing the impossibility of the realization of the ties that bind, the hero's previous triumphant realization of them has been abruptly transformed into his fear of them. And in the last act of this macabre game, he tries to appear as the absolutely positive hero, but only to find himself filled with fear, face to face with himself as the absolutely negative hero. And since the negative is the hero's true existence, only it can emerge victorious from this struggle. He now see, that his victory will be his defeat. Thus, the step forward became two steps backwards. The fear of the dissolution of the ties that bind is now stronger than the belief in the value of creating these bonds.

But the man has experienced that he as a Hero has two selves: the self, whose goal is to realize itself in the ties that bind, and which exclude the negative, and the self, whose existence is based on the

negative relationship to the cruel the country. The man of the Heart claimed to have his existence in the exclusively positive bonds, but found himself to have his existence only in the negative relation to the cruel land. He has now experienced that it was precisely this, that it was the negative, which was the basis of the bonds that bind, that loosened the bonds when he tried to bind them. Now he realizes that he must leave his existence in the hero, in order to instead find it in the real bonds that bind, which form the basis of the negative relationship to the World. Although this insight forms the basis of the man's conversion, he still has the arduous task of pursuing a real existence, in which the negative no longer is the base for existence, but has been transformed into a moment of the positive as the real ground for existence. In this work, the man eventually will reach his real existence, and truly become a real man. Then, but only then, will the ties between the man, the poet, the actor, the hero, the Muse and the audience no longer be necessary.

At this point in the man's self-development, the author of this essay step out of the audience.

But the Badlands remains.

1. If the poet in the hero turned directly to the audience, he would reinforce the essential distinction between himself and the audience that he wants to abolish. But if the hero can not directly address the audience, he can certainly do so indirectly, and he therefore seeks out - the Muse. For she, like the audience, has her existence in the Order, and like it, she seeks her negative relation to the Order. The hero therefore turns to her and offers her to follow him. But - she can never accept the hero's offer; for if she did, it would no longer be possible for the poet to remain before the audience. The hero may thus claim that he comes to the Muse only for her sake, but in fact, he comes to her also for the sake of the audience, and for the poet. But of course, the Muse neither can say yes or no to the Order. So, just like the audience oscillate between its reality in the Order, and its essence in the hero, and hence holds on to its dream of another life, Penelope oscillate between weaving (her existence in the Order of the Suitors), and and reaping (her against this Order negative essence) and so delays her incorporation into this the Order of the Suitors in hope that Odysseus shall return home in time and restore the original Order. But of course, the audience do not believe in such an restoration of a lost Order

2. LEB DIE LEBEN, leb sie alle,
halt die Träume auseinander
sieh, ich steige, ich falle
bin ein anderer, bin kein anderer.

Paul Celan

3. It goes back...to the second Day of Creation, when "G-d made the Firmament, and divided the Waters which were under the Firmament, from the Waters which were above the Firmament,"—thus the first Boundary Line. All else after that, in all History, is but Sub-Division."

Thomas Pynchon

4. To play pin-ball is also to assert ones chance to win by keeping the ball in play against the necessity of gravitation, that in the end always forces the ball downwards and out between the paddles.

5. Das Gesetz ist das Eigentum einer unbedeutenden Klasse von Vernehmern und Gelehrten, die sich durch ihr eignes Machwerk die Herrschaft zuspricht. Diese Grerechtigkeit ist nur ein Mittel, euch in Ordnung zu halten, damit man euch bequemer schinde; sie spricht nach Gesetzen, die ihr nicht versteht, nach Grundsätzen, von denen hr nichts wisst, Urteile, von denen ihr nichts begreift.

G. Büchner

6. For the actor-hero it is only with great difficulty that he can trade out of the silence of the Law and appears in front of the audience, and he strives with all his might not to be sucked back into it the silence that prevails in Jungleland, from the churches to the jails, before he has said what he came to say. So, for example: the screen door slams behind the Muse, and she comes dancing across the column-enclosed porch of the Law towards the hero. This is a Law from which the hero wants to escape. The path on which he intends to flee, must begin in the Law. But it is a road that does not exist in it; it must be created by the hero. To really create such a road out of the Law is, as said, impossible. But since he can not negate it in a deed, he tries to do it in words. But now he can not immediately put his hero-hood in words. Between him and his words is the Law. But speak, he must. He does this through a detour. By getting dumb things sound, he moves them out of the Law, and can thereby lay the beginning of the road, and soon all the sounding things creates inside the hero such a steady and safe rhythm in his own body and soul that he can utter words, even if these in the beginning just express the Law: *The screen door slams*. But soon the degree of subjectivity increases: *Mary's dress sway*; and then, suddenly, the subject emerges: *Hey that's me and I want you only*. His words are of course addressed to the Muse. But she is subjected to the law, is mute. The hero wants to save her from the silent life of the Law. He tells her he knows a way out. This is the road he himself now is building. That road is not a silent one. And it has a name: Thunder Road. He pleads her to accompany him on a journey along this road. She hesitates, of course. For she looks upon herself and the hero through the Law, and value what it values: youthfulness, beauty, and in her rigid passiveness she does not think she will do: she can not believe in miracles, has closed herself in, dreams passively of a savior who will deliver her from the life of the Law. She has suitors of course, but they, unlike the hero, have not understood, that she, if she wants to free herself from her non-life,

must by her own will chose Thunder Road, They degrade, devalue her. They do not see her as a subject. They have certainly distanced themselves a little from the dumbness of the Law, but not much, for they have no real words, can only shout her name or circle her in silence with promises, which, when she approaches them, they do not know how to fulfill; and soon she sees them all be sucked back into the silence of the Law. But the hero talks to her, and he talks about the joy of a life awaiting not only on, but also at the end of Thunder Road. The journey along this road promises everything that deviates from the Law: freedom from its silence, freedom from its thin-air-life above a real, heart-beating life. Yes, Thunder Road is the promise of turbulent wind through the hair, about the exchange of the wings of unreality against the wheels of reality, about the unlimited, surprising journey on the road. Thunder Road, he says, carries to The Promised Land. This is the incredible promise he gives her. Those, he says, who do not seek this kingdom, they are lost to the Law. And so is all said. Now it's up to the Muse to decide: will she, or will she not take the qualitative step from the life-less Law to his live-full automobile out on Thunder Road ? It's on her choice both his and her future depends. Because he knows, that alone can no one travel along Thunder Road. He has said what he came to say, - and begins to dissolve as a subject, begins to return back into the silence of the Law. In one last, desperate attempt to stay free and real until the Muse has made her decision, he again uses his voice, but the words are already gone. In the end she does not answer, she remains silent. And so he slides slowly but relentlessly back into the silence.

7. The hero of the Badlands has his existence in the renunciation of its essential goals in the name of the Promised land. His practice hence has a two goals (his own existence and the Promised land, since the hero, in a realized Promised land, not can negate the world that then is the realization of his own goal; hence: in the Promised land, there will be no heroes. The hero, however, whose goal is only to realize his self in the Badlands, is the racing hero. The racing hero races in his car against other heroes, and at first his story is joyful and loose as the summer. There are no strings attached, nothing to take responsibility for other than the current car's equipment, no other goals to achieve than getting to the finish line first. The hero competes to win, and the car is the necessary means for achieving his goal. But racing as such is not a dance but an opposing activity: it does not unite separated people, on the contrary, it separates united people by dividing them into winners and losers. This separation naturally takes place among the racers, but for the hero racing also, and above all, is a means to separate he racers as a group from the wage workers, and this later separation forms the basis of his existence. For through the race the hero distinguishes those who race from those who do not race or the wage-workers, and exalts the former and thus himself above the latter, and in this separation and exaltation he has his negative

existence. The possibility of this discernment lies already in the different natures of wage labor and racing: while the worker must work hard fixed to a machine he neither owns nor has designed, and that mastered his movement, the racing hero voluntarily drive a machine he not only owns but also is modified by him and whose movement he masters. And unlike the wage-laborer, who receives a wage in order to be able to reproduce his ability to work and make it available to capital in the days to come, the racing hero cannot receive any other money than the prize-money; the race does not produce any goods or services that can be sold on the market; the money the winner conquers simply consists of what he and the other racers bet in the prize pool; in order for the race to continue, the racers must therefore constantly add new money to the prize pool; as said, this money is not generated in the race, it must be supplied from another source: hence the races are also - wage workers. The wage-worker is, as mentioned above, at work negative himself: he is in it including in an activity over which he has no influence, and because he renounces the negativity of the River, and thus without resistance accepts that the means of production and the products of his work is owned by others, he also feels powerless in life outside of work, a life that is also owned by others, and he feels with despair his life force flowing between his hands. The racer as a wage worker certainly suffers the same qualifications as the wage worker, but as a racer he is tired of the world being owned by others: once home from work, he cleans himself of the wage work, after which he races on streets and roads. But the race itself as such is not enough for his self-assertion; in order to achieve the same, he must also preach to the whole world the arrogant gospel of racing. The existence of the racing hero consists in the reduction of those who must accept the wage work, or those who are not negative The Badlands reduction of themselves; this his reduction of the workers is his own exaltation. But this exaltation of his over the worker is unreal. For neither does the hero fight against the cruel land's reduction of the wage-worker; on the contrary, he participates in this reduction, - even if his negative relation is different from that of the capitalist; the latter makes a profit on the oppression of the worker and lowers him in order to thereby exalt himself above him and in this way justify to himself his exploitation of the wage-worker. Furthermore, the hero is negative to the workers because they are not negative the cruel land as such; but neither does the worker and the hero differ in this respect: in the race he is negative to his fellow-runners and wage-workers, - not the cruel land. However, the hero is even more contradictory: he is a worker in the factory and outside the same a racer. In the first moment he is one of those whom he is negative in the following moment. But unlike from the capitalist, the hero lowers the worker because he does not fight against those who lower him, i.e. because they do not fight against - himself, the hero! And further: even if the hero himself built his vehicle, at least the working material for his product is produced by workers, and without their submission to the machines would his racing and exaltation over the workers of the cruel land not be possible. Thus caught in this contradiction of being negative himself

both as a worker and as a racer, or of being negative those who are not negative towards their oppressors and at the same time both being and not being both one of the oppressed and one of their oppressors, the hero suspects the illusory in his sublimity over working life - and quite rightly, his story is an elegy over false self-assertion.

His sin consists in the fact that he keeps himself as being superior to the wage-workers, or in the fact that his exaltation is based on the humiliation of others, and through this contradiction he senses his sin. Now, however, it is not the feeling of sin that drives the hero toward repentance. No, it is the suffering that follows in the racing hero's trail. This suffering consists not only in the fact that he senses his sin, i.e. the falseness in his exaltation, but above all in that he encounters the consequences of his paradoxical relationship to the workers and himself as a worker and racer in the form of the suffering of the Muse. The Muse, whom he met in during a race, does not dance towards him over her working father's porch; no, she is sitting there completely fixed, all her dreams of winning a third kind of life together with the hero, not the working-life, not the racing-life, but a life in a better world, are shattered, and she wishes that she had never been born to be reduced to be a prize in competition, and, since for a racer a prize won is no price at all, to suffer the scourge of loneliness and belong to those whom the racing hero inwardly despises. But in the bitter solitude of his Muse, he recognizes his own ditto. And so is the hero forced to accept that the summer of racing has now become the autumn of their love.

The worker's sin is that he does not fight against the cruel land and those who humiliate him. The hero, well, he separates people and locks them in an Up and a Down: he does fictitious what the cruel land does in reality; the cruel land divides the inhabitants into exploiters and exploited, into capitalists and workers, while the hero divides the workers into racers and wage-laborers. But the very race, which would give him the coveted existence, takes his real, living existence, love, from him and replaces it with the suffering of two lonely and alienated people, a suffering which is the truth of the racing-ideology. During the summer, he washed himself clean of the wage-worker life and then raced. Now the summer is over, and aware of and suffering his sin, he now want to cleanse himself from – the racing life. The racing-life, he sees now, is a part of the Badlands. But the hero cannot by himself free himself from the race: the solitary self was, after all, the necessary product of the race and is connected with the race; no, the hero can free himself only by ceasing the reduction and thereby creating an equal relationship between himself and those he reduces. But this is possible only if he is recognized in his doing. The hero's goal, therefore, is now to transform me into us, and with his Muse in the name of all those who, in the life of racing, have become lost and alone, fight against the reduction. Thus would the individualism of racing and the loneliness that is a consequence of it, for the hero and his Muse be abolished, for we can not race: the race is the breaking of us, we are the abolition of the race. While the racing hero preached to the whole world the gospel of racing, the no longer racing hero

confesses his sin to everything and everyone under heaven. He and the Muse will now go to the sea of equality, to purify their sin there. But since he now only too well knows the Badlands, he is careful to also announce that not only has he a new goal, i.e. to transform me into us, but also a word of warning: every representative of the Badlands, who will try to break up us into two lonely ones, will find, that now is the right time, not for this former I, but for this becoming we, to fight for our creation of us on the way.

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